

SELECTIONS

from the

German Requiem of  
Johannes Brahms

In loving memory of  
Dr. Susan Kuzniewski  
(1951-1996)

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME SIX

@2020

## About the Composer

The "German Requiem" of Johannes Brahms (1833-97)) was composed between 1865 and 1868 and is his first truly successful composition. Before its premiere, Brahms was not highly thought of as a composer; after its premiere, he rapidly became one of the musical treasures of Viennese society. The impetus for its composition is often tied to the death of his mother in 1865, but sketches of the work date back to his time in the Robert Schumann household 10 years earlier.

There is no relationship between this creation and the Latin Mass; not only is the text in German, but the purpose was humanistic instead of liturgical. That does not prevent the many performances that take place today in churches and cathedrals. The overwhelming mood of the composition is indeed sacred and is treated as such by the musical community.

The original version was in six movements, with what became the fifth movement added soon after its original premiere. Since that movement is almost entirely a soprano solo, and does not lend itself well to transcription for trombone choir, I have chosen to arrange only the original six movements, with three of them excerpted.

I have also dedicated this arrangement to my late wife, Susan Kuzniewski, who died of Breast Cancer in 1996. It was the only major choral composition that we performed together on stage, as well as being a work that seems to describe her musical spirit perfectly. She was a wonderful singer, but much more devoted to her duties as mother of our three children. All four of us are severely diminished by her absence.

## About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

## Notes for this arrangement

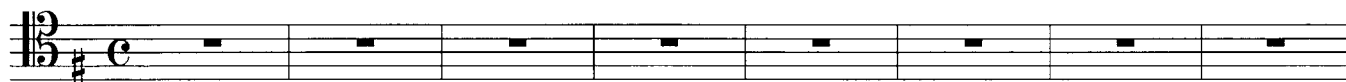
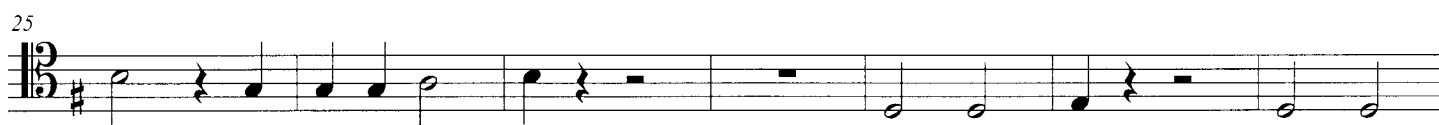
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** There is some octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low B. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

# "Selig sind, die da Lied tragen"

from "A German Requiem"

Brahms

Bob Reifsnyder

 $\text{♩} = 55$ *p**p**cresc.**mp dim.**p**cresc.**mp**p**cresc.**mp**dim.**p**cresc.**mp**p**p**cresc.**f*

59



*dim.* *p*

66

*p*

72

*cresc. mp p cresc. mp dim. p p*

79

*cresc.*

86

*f*

[illegible]

98

*p*

106



*mp* *cresc.* *mf* *mp* *cresc.*

113

*mf* *dim.* *mp* *cresc.* *mf* *mp*

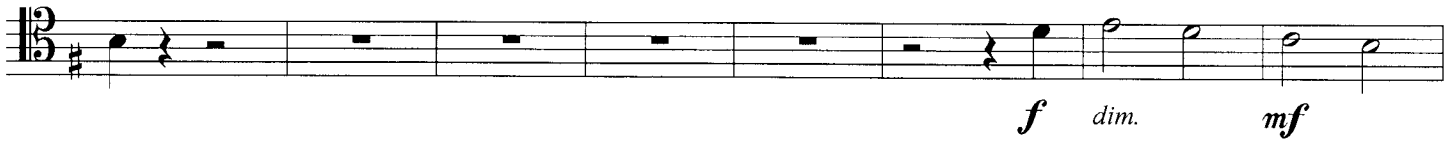
120



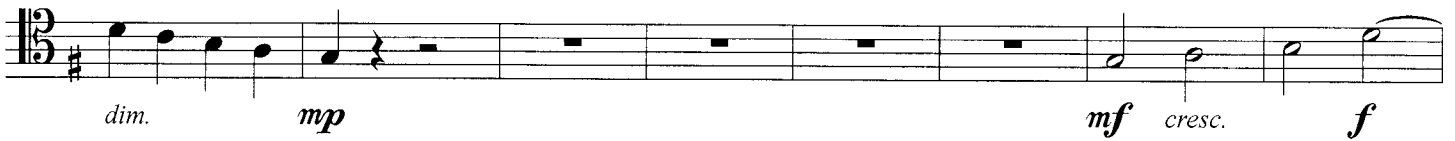
127



135



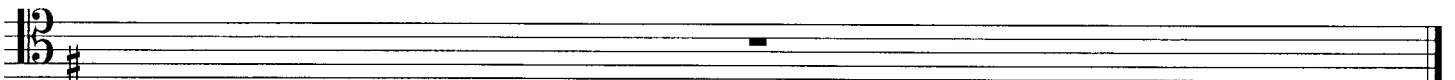
143



151



158



Trombone <sup>9</sup> Denn alles Fleisch es ist wie Gras (excerpt)

from the "German Requiem"

## Brahms

Bob Reifsnyder

$\text{♩} = 80$

9

18

[illegible]

26

♩ = 75

34

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature has one sharp (F#), and the time signature is 12/8. The tempo is marked '♩ = 100' and the dynamics are 'f' (forte). The melody consists of 12 measures, ending with a double bar line and a repeat sign. The notes are: Measure 1: quarter rest, quarter rest, quarter note D4, quarter note E4, quarter note F#4, quarter note G4; Measure 2: quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Measure 3: quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3; Measure 4: quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2; Measure 5: quarter note A2, quarter note G2, quarter note F#2, quarter note E2, quarter note D2, quarter note C2; Measure 6: quarter note B1, quarter note A1, quarter note G1, quarter note F#1, quarter note E1, quarter note D1; Measure 7: quarter note C1, quarter note B0, quarter note A0, quarter note G0, quarter note F#0, quarter note E0; Measure 8: quarter note D1, quarter note C1, quarter note B0, quarter note A0, quarter note G0, quarter note F#0; Measure 9: quarter note E1, quarter note D1, quarter note C1, quarter note B0, quarter note A0, quarter note G0; Measure 10: quarter note F#1, quarter note E1, quarter note D1, quarter note C1, quarter note B0, quarter note A0; Measure 11: quarter note G1, quarter note F#1, quarter note E1, quarter note D1, quarter note C1, quarter note B0; Measure 12: quarter note A1, quarter note G1, quarter note F#1, quarter note E1, quarter note D1, quarter note C1.

$\text{♩} = 100$

42

49

A musical staff in bass clef with two sharps (F# and C#) indicating the key signature. The melody consists of eighth and quarter notes, starting on G2 and ending on E2. There are rests throughout the piece.

55

62

62-70: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic markings include *cresc.*, *mp*, *dim.*, *p*, and *f*.

70

70-77: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic markings include *p* and *cresc.*.

77

77-83: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic markings include *mp*, *dim.*, *p*, *cresc.*, and *f*.

83

83-90: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests.

90

90-98: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic markings include *p*, *cresc.*, *mp*, *dim.*, *p*, *cresc.*, *mp*, *dim.*, *p*, and *cresc.*.

98

98-104: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic marking includes *f*.

104

104-110: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests.

110

110-116: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic marking includes *ff*.

116

116-122: Musical staff in 13/8 time, key of D major. The staff contains a melodic line with various note values and rests. Dynamic markings include *>* (accent).



122

127

*f*

This musical staff contains measures 122 through 127. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody features eighth and quarter notes with accents. A dynamic marking of *f* (forte) appears at the end of the staff.

128

134

*cresc.* *ff* *p*

This musical staff contains measures 128 through 134. It continues the melody with various note values and rests. Dynamic markings include *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano).

135

142

*p*

This musical staff contains measures 135 through 142. The melody is characterized by long, sustained notes and rests. A dynamic marking of *p* (piano) is present.

143

148

*p*

This musical staff contains measures 143 through 148. The melody continues with a mix of note values and rests. A dynamic marking of *p* (piano) is present.

149

155

*mp*

This musical staff contains measures 149 through 155. The melody features eighth and quarter notes. A dynamic marking of *mp* (mezzo-piano) is present.

156

162

*cresc.* *mf* *cresc.*

This musical staff contains measures 156 through 162. The melody includes half and whole notes. Dynamic markings include *cresc.* (crescendo), *mf* (mezzo-forte), and *cresc.* (crescendo).

163

170

*ff* *mp* *dim.*

This musical staff contains measures 163 through 170. The melody features half and whole notes. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *dim.* (diminuendo).

171

176

*p*

This musical staff contains measures 171 through 176. The melody is primarily composed of half and whole notes. A dynamic marking of *p* (piano) is present.

# "Herr, lehre doch mich (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnyder

♩ = 70

The musical score is written for Trombone 9 and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a tempo marking of ♩ = 70. The first staff starts with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The second staff begins at measure 6 with a mezzo-forte (*mf*) dynamic, features a triplet of eighth notes, and includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The third staff starts at measure 11. The fourth staff starts at measure 15. The fifth staff starts at measure 19. The sixth staff starts at measure 24. The seventh staff starts at measure 29. The eighth staff starts at measure 33. The music is characterized by flowing eighth and sixteenth notes, with some triplet markings and dynamic changes throughout the excerpt.

37



40



43



# "Wie lieblich sind deine Wohnungen"

from the "German Requiem"

Brahms

Bob Reifsnyder

♩=110

8

16

25

34

42

51

59

*mp*

*cresc.* *mf* *dim.* *mp*

*mp* *cresc.* *mf* *dim.* *mp*

*mp* *cresc.* *mf* *dim.* *mp* *cresc.*

*mf* *dim.* *mp* *mp* *cresc.* *mf* *dim.* *mp* *mp*

*cresc.* *mf* *cresc.* *f* *dim.* *mp*

*mf*

67

67-74

*cresc. f dim. mp*

Musical staff 67-74 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *cresc.*, *f*, *dim.*, and *mp*.

75

75-82

*cresc. mf cresc. f*

Musical staff 75-82 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *cresc.*, *mf*, *cresc.*, and *f*.

83

83-90

*dim. mp mp*

Musical staff 83-90 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *dim.*, *mp*, and *mp*.

91

91-98

Musical staff 91-98 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests.

99

99-106

*mp cresc. mf dim.*

Musical staff 99-106 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *mp*, *cresc.*, *mf*, and *dim.*.

108

108-115

*mp mp cresc. mf dim. mp mp*

Musical staff 108-115 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *mp*, *mp*, *cresc.*, *mf*, *dim.*, *mp*, and *mp*.

117

117-124

*cresc. mf cresc. f*

Musical staff 117-124 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *cresc.*, *mf*, *cresc.*, and *f*.

126

126-132

*f*

Musical staff 126-132 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *f*.

133

133-140

*f*

Musical staff 133-140 in 13/8 time, key of D major. The staff contains eighth and quarter notes with rests. Dynamics include *f*.

140



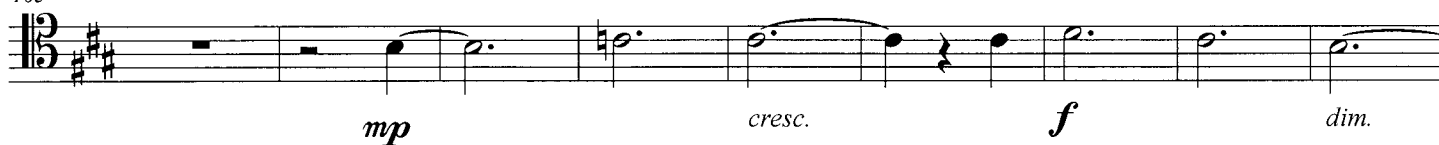
147



155



163



172



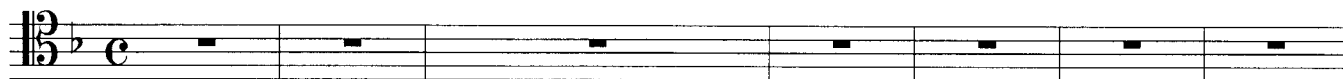
# "Denn wir haben die" (excerpt)

from the "German Requiem"

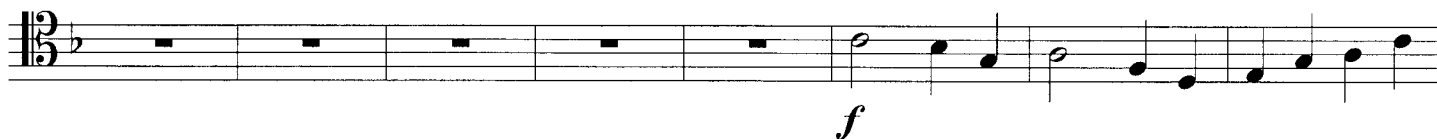
Brahms

Bob Reifsnyder

♩=110



8



16



22



28



34



40



46



53



59



65



71



78



85



91



97



104





111

116

*mp* *dim.* *p*

This musical staff contains measures 111 through 116. It begins with a whole rest in measure 111, followed by a half note G4 in measure 112, a half note F4 in measure 113, and a half note E4 in measure 114. Measures 115 and 116 continue the melodic line with quarter and eighth notes. The dynamic markings are *mp* at the start, *dim.* above measure 115, and *p* at the end.

117

122

*mp* *cresc.* *mf* *cresc.* *f*

This musical staff contains measures 117 through 122. It starts with a half note G4 in measure 117, followed by a half note F4 in measure 118, and a half note E4 in measure 119. Measures 120 and 121 continue the melodic line with quarter and eighth notes. Measure 122 ends with a half note G4. The dynamic markings are *mp* at the start, *cresc.* above measures 118 and 120, *mf* above measure 121, and *f* at the end.

123

128

This musical staff contains measures 123 through 128. It begins with a half note G4 in measure 123, followed by a half note F4 in measure 124, and a half note E4 in measure 125. Measures 126 and 127 continue the melodic line with quarter and eighth notes. Measure 128 ends with a half note G4.

129

135

*dim.* *mf* *ff* *mp*

This musical staff contains measures 129 through 135. It starts with a half note G4 in measure 129, followed by a half note F4 in measure 130, and a half note E4 in measure 131. Measures 132 and 133 continue the melodic line with quarter and eighth notes. Measure 134 ends with a half note G4. The dynamic markings are *dim.* above measure 132, *mf* above measure 133, *ff* above measure 134, and *mp* at the end.

136

141

*ff*

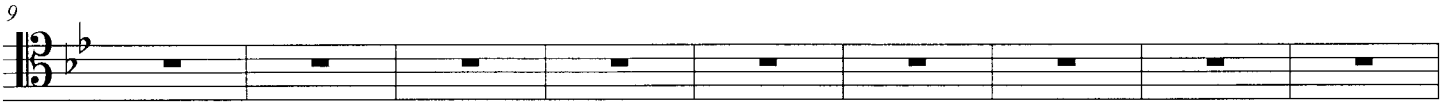
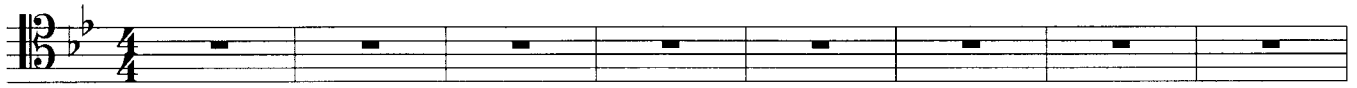
This musical staff contains measures 136 through 141. It begins with a half note G4 in measure 136, followed by a half note F4 in measure 137, and a half note E4 in measure 138. Measures 139 and 140 continue the melodic line with quarter and eighth notes. Measure 141 ends with a half note G4. The dynamic marking is *ff* at the start.

# Selig sind die Toten

from the "German Requiem"

Brahms  
Bob Reifsnnyder

♩=80



57



64



70



77



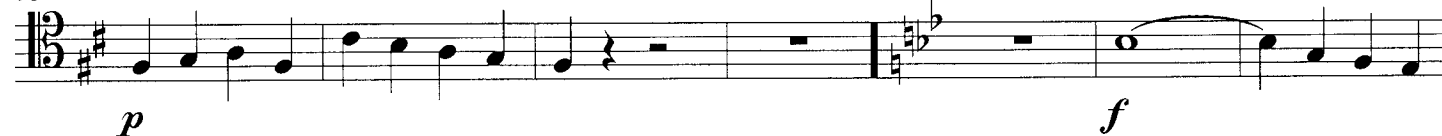
85



92



98



105



111



